

Movie review : *Deadpool 2*

Marvel's foul-mouthed antihero learns to play well with others in a sequel from director David Leitch

Glance quickly at the poster for *Deadpool 2* (tagline: "From the Studio That Killed Wolverine") and you might worry slightly. Look at all those characters, most of whom you don't know from the last film. Are you walking into the same kind of costumed glut that threatened to turn the most recent Avengers film into Infinite War on Character Development?



Rest assured that, as in all things *Deadpool*, there are some very self-aware, very funny jokes built into this overstuffed poster. (And some very fun things left out of it.) The fact is, while this sequel does move the fan-favorite "Merc with a Mouth" toward the kind of hero-team storytelling favored by "universe"-minded entertainment megacorps, it does so on the snarkster's own terms; actually, this pic arguably feels less beholden to convention than the climax of the first film.

Deadpool might make a joke about climaxes at this point, but let's keep things clean. *Deadpool 2* is, if less of a surprise than its predecessor, just as funny; if it's less sexy, that doesn't mean you're not going to get to see the protagonist walking around with no pants. (It just means that if the sight turns you on, you ought to be ashamed.)

As we start, Ryan Reynolds' Wade Wilson/

Deadpool is roughly where you'd expect him to be two years after the first movie. He's using his new powers to slice and dice much bigger opponents, taking out whole gangs of bad guys at a time, still getting his jobs through the divey hitmen-only bar called Sister Margaret's.

(Returning as that bar's proprietor, T.J. Miller is sufficiently underused here that, if it's true his offscreen troubles have led to his firing, few fans will miss him in future films.)

Wade still lives in erotic bliss with girlfriend Vanessa (Morena Baccarin); heaven help them, they've just started talking about having kids.

You see? *Deadpool* wasn't lying when he told us a few minutes ago that this filthy-minded picture was "a family film"! But what about that part right after, when he

warned us he was going to die?

Before long, a shocking attack has brought *Deadpool* so low that he's ready to follow Logan into the Marvel-hero hereafter. But if you thought *Infinity War*'s milk-every-moment finale encouraged a cynical attitude toward superhero deaths, don't worry: *Deadpool*'s screenwriters aren't going to make you wait a year to learn where to direct your grief.

Soon, Wade is being cared for at Professor Xavier's estate, and being none too careful with the furnishings. Colossus (the CG metal hulk voiced by Stefan Kapicic) wants to cure *Deadpool* of killing people and make him an X-Man — X-Man trainee, people keep reminding him. But on their first official-ish outing, *Deadpool* gets into trouble trying to rescue an

emotionally disturbed young mutant, Russell (Julian Dennison, of *Hunt for the Wilderpeople*), who calls himself Firefist for reasons that will be self-evident.

Long and twist-filled story short, Wade is soon going it alone, trying to rescue Russell from a time-traveling cyborg soldier played by Josh Brolin. This Terminator-tough character is called Cable, though you, like Wade, may slip up and call him Thanos once or twice. (*Deadpool* mocks everybody from Hawkeye to Green Lantern here, at one point deflating the entirety of the Zack Snyder-ized DC Universe with an on-the-money zinger.)

Cable has brought some nigh-unbeatable weaponry along from his dystopian future, and Wade realizes he'll need help. He recruits a slew of new superpowered oddballs for a crew he dubs

X-Force. Most exciting of these newcomers is Domino (Atlanta's Zazie Beetz), whose mutant power is that she's lucky. Again, you may share Wade's fourth-wall-breaking concern that this alleged gift will be hard to dramatize onscreen. Leitch puts those worries to rest in one of the picture's more enjoyably violent episodes.

There's action aplenty throughout the film, but *Deadpool 2* doesn't bog down in it as many overcooked comic-book sequels do. With Reynolds' charismatic irreverence at its core, the pic moves from bloody mayhem to lewd comedy and back fluidly, occasionally even making room to go warm and mushy.

On the latter front, the filmmakers walk a fine line between embracing *Deadpool*'s mock-everything appeal and needing to make Wade a credible, emotional human. Whenever it threatens briefly to slip into corniness, though, the movie regains its balance.

If sequels built on the backs of X-whatever mutants are going to thrive into the future, this installment needs (as did *The Lego Batman Movie*) to convince its loner protagonist that a family of trusted partners isn't something to fear.

And after one surprisingly moving version of A-ha's "Take on Me," it manages just that.

The Hollywood Reporter

Lars Von Trier's film sparks walkouts at Cannes

When Lars von Trier walked into the Palais well past 10 p.m. on Monday night, the Danish filmmaker — making his first appearance at the Cannes Film Festival since 2011 when his controversial press conference comments led to a seven-year ban — was greeted by a generous standing ovation.

The cheers soon turned to groans as several audience members fled for the exits in the middle of von Trier's world premiere of *The House that Jack Built*, playing out of competition. The film casts Matt Dillon as Jack, a serial killer who views his murders as elaborate works of art.

Von Trier walked the carpet with Dillon and fellow actors Sofie Grabol, Bruno Ganz and Siobhan Fallon Hogan, and it was his first Palais trip since *Melancholia* in 2011, when his jokes during the film's press conference about "sympathizing with Hitler" led to him getting temporarily banned. (Uma Thurman and Riley Keough, who also star in *House that Jack Built*, did not make the trip to Cannes.)

Despite walkouts and groans during a few more brutal scenes, the film received a six-minute long standing ovation in the theater.

IFC Films is releasing *House that Jack Built* for the U.S. THR

Superman star Margot Kidder dies at 69



Margot Kidder, the film and television actress perhaps best known for her role as Lois Lane in 1978's *Superman*, has died, her rep, Camilla Fluxman Pines, confirmed to *The Hollywood Reporter*.

She was 69. The actress died Sunday, according to the Franzen-Davis Funeral Home in Livingston, Montana. No cause of death was disclosed.

Kidder, known for playing Lois Lane in *Superman I-IV*, also starred opposite leading men including Robert Redford in *The Great Waldo Pepper* and Richard Pryor in *Some Kind of Hero*. She even appeared on the *Superman*-inspired TV series *Smallville* in 2004 (though as another character).

DC Comics' official Twitter account on Monday posted a tribute: "Thank you for being the Lois Lane so many of us grew up with. RIP, Margot Kidder." The actress brought

comedic charm and keen intelligence to the role of Lane, which she played onscreen from 1978-87.

Her impatient and confident Lois provided a perfect foil for Christopher Reeve's timid Clark Kent, while her star-crossed romance with *Superman* became the gold standard for superhero movie relationships. *Superman* director Richard Donner cast Kidder after seeing her on James Garner's Western series *Nichols*, which she appeared on from 1971-72.

Kidder described her relationship with Reeve as sibling-like, and said there was no hint of real-life romance between them despite their onscreen chemistry.

"It made it easier, because we could be really quite close and we could say anything — and did — to each other the way you can with a brother or sister," she told *WA Today* in 2013 of working with Reeve, who died in 2004. *The Hollywood Reporter*

Ariana Grande perform *No Tears Left to Cry* with Nintendo Labo instruments



To celebrate her new single, "No Tears Left to Cry," Ariana Grande teamed up with Jimmy Fallon and The

Roots on *The Tonight Show* Monday, remixing the song with Nintendo Labo Instruments—a.k.a. colorful

cardboard constructions brought to life thanks to Nintendo Switch. Fallon and Grande sported neon jumpsuits and safety goggles, while The Roots added splashes of color to their white jumpsuits by wearing bright undershirts.

The 24-year-old singer took over *The Tonight Show* earlier this month. It quickly became the late-night show's most social episode of the year, generating more than 3 million interactions. *EOnline*

Joe Alwyn makes his Cannes red carpet debut

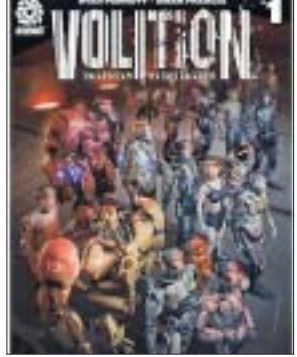
Joe Alwyn is in for one unforgettable trip.

On Monday evening, the actor made his 2018 Cannes Film Festival red carpet debut when he attended the *Trophée Chopard* Ceremony.

Wearing a classic black suit and matching tie, the 27-year-old was on hand to accept the Chopard Trophy that aims to highlight the up and coming generation of the international film industry who are ready to shine on the silver screen.

During his acceptance speech, Joe expressed much gratitude for the support he has received during the festival. Marion Cotillard, Shailene Woodley and John Boyega are just some of the familiar faces who have also received the trophy in years past. *EOnline*

Robot Buddy comedy *Volition* coming from AfterShock Comics



What happens when two near-obsolete robots team up in an attempt to save the lives of the entire galaxy's artificial

intelligences? The answer is found in *AfterShock Comics'* unexpected new buddy comedy adventure series, *Volition*.

The new series is "basically a science-fiction fable," writer Ryan Parrott tells *Heat Vision*. "It's set in a future where robots have become self-aware but, instead trying to subjugate or destroy mankind, they basically just assimilated into society — living normal everyday lives right beside us."

The biggest problem for the robots is that technology isn't slowing down.

"So some robots go to extreme, even illegal, lengths to stay top-of-the-line and that leads to the creation of a consciousness destroying virus called 'Rust,'" he says. "Our story is about two down on their luck robots who meet in a de-commission facility and basically go on a journey to find their creator and see if they can help save robot kind from annihilation—but, you know, in a Lethal Weapon road trip kinda way."

Addressing what he thinks makes the series stand out from other contemporary science fiction, Parrott points to its optimism.

"I'm excited for people to read this because it's a story about hope," he says. "Today, it seems like the future is so scary and bleak, it's easy to feel like you can't change things or make a difference. But this story is about taking charge of your future and making it what you want it to be."

Volition launches digitally and in comic book stores Aug. 15. *The Hollywood Reporter*

Man charged with stalking Rihanna, burglarizing her home

Eduardo Leon of Fullerton, California, has been charged with three felony counts after breaking into the "Work" singer's Hollywood Hills home and spending 12 hours there.

Authorities say a man who broke into Rihanna's

Hollywood Hills home and spent 12 hours there has been charged with stalking the singer, who was not at home at the time. Los Angeles County prosecutors say 26-year-old Eduardo Leon of Fullerton, California, was charged Monday with felony

counts of stalking, burglary and vandalism, and a misdemeanor count of resisting arrest. He has not entered a plea and it is not clear if he has an attorney.

Authorities say Rihanna's assistant found him and called police. *THR*

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